

edward johnson building  
faculty of music  
university of toronto



THE UNIVERSITY OF TORONTO WIND SYMPHONY  
JOINED BY THE BRASS CHOIR

STEPHEN CHENETTE, CONDUCTOR

MACMILLAN THEATRE, SUNDAY, JANUARY 23, 1983  
3 P.M.

## PROGRAM

Vienna Philharmonic Fanfare	Richard Strauss
Olympic Hymn	Richard Strauss
the Brass Choir	transcribed by Prof. H. Schmidt
March of the Janissaries	Wolfgang Amadeus Mozart
from Abduction from the Seraglio	
Janizary Music **	Lothar Klein
Intrada - Marcia	
Cazona Chromatica	
Esercizio	

## INTERMISSION

Fanfare of Pride and Joy *	Tibor Polgar
for Twelve Trumpets and Band	
The Rite of Spring	Igor Stravinsky
Pictures of Pagan Russia	transcribed by David Whitwell
First Part: "The Fertility of the Earth"	
Introduction	
Dance of the Youths and Maidens	
Dance of Abduction	
Spring Rounds	
Games of the Rival Towns	
Entrance of the Celebrant	
The Kiss to the Earth	
The Dance to the Earth	
Second Part: "The Sacrifice"	
Introduction (The Pagan Night)	
Mystic Circle of the Adolescents	
Dance to the Glorified One	
Evocation of Ancestors	
Ritual Performance of the Ancestors	
Sacrificial Dance	

\*First Performance

\*\* First Performance in Canada

With the performance of the Vienna Philharmonic Fanfare, the Brass Choir completes its cycle of the four works for symphonic brass ensemble by RICHARD STRAUSS (1864-1949). Yet to come are two Parade Marches for brass band by Strauss. The Fanfare was composed in 1924, and the Olympic Hymn was written for the Berlin Olympics of 1936.

The Janissaries were the military bodyguard of the Turkish sovereigns (c. 1400 - 1826), and the Turkish military band, consisting of shawms, fifes, and percussion instruments, was first known in Europe in the early eighteenth century. It became fashionable for the nobility to have a Turkish band, or at least the instruments, after Augustus II of Poland (d 1735) received a full Turkish military band as a gift from the sultan. Many composers, including Beethoven (in the finale of his ninth symphony) and Mozart, made use of the percussion instruments, which included the bass drum, cymbals, triangle, and Turkish crescent.

LOTHAR KLEIN joined the Faculty of Music in 1968. German-born, he studied composition in Berlin with Boris Blacher, and received his academic training in the U.S. He holds a Ph.D. degree from the University of Minnesota. His music has been performed by major orchestras in Canada, the United States and Europe, and at international music festivals at Tanglewood, Mexico City, and Berlin. He has provided the following notes:

"The Janizary Music for Symphonic Winds, Percussion and Celli consists of three movements: an introductory 'Intrada alla Marcia', a 'Canzona Chromatica' in Italian style, and an 'Esercizio' as virtuosic finale. Despite a quote from Domenico Scarlatti - a revolutionary composer of his time, the Janizary Music is an homage to Turkish music as parodied by Eighteenth Century Classicists. The history of wind instruments, from Mozart's divertimenti to Brahms' serenades is, for me, the most elegant instrumental tradition of our Western music. Above all, the Janizary Music is dedicated to the expression and technical capabilities of wind instruments."

The Janizary Music was premiered in September, 1972 by the orchestra of the North German Radio, Hamburg. The site was Hamburg's renowned Sievering Halle, which a century ago presented premieres of Brahms' wind serenades.



Tibor Polgar was born in Budapest and graduated from the Ferenc Lizst Academy of Music, where he studied with Zoltán Kodály. For twenty-five years he was head of music with the Hungarian Radio and conductor of its symphony orchestra. Mr. Polgar is a prolific composer whose works include operas, film and radio scores, chamber music, and vocal, orchestral, and solo compositions. He was a member of the Opera Department and Canadian Opera Company music staff for a number of years.

IGOR STRAVINSKY (1882-1971), in his autobiography, wrote: "One day, when I was finishing the last pages of L'Oiseau de Feu in St. Petersburg, I had a fleeting vision which came as a complete surprise... I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of Le Sacre du Printemps..."

It has been said that The Rite is to the twentieth century what Beethoven's ninth was to the nineteenth. However, to say that it's genius was not immediately recognized is an understatement. The scandal of it's premiere is well known, but bears retelling. In the words of Pierre Monteux, who conducted the first performance (in 1913, with Diaghilev's Ballet Russe): "The audience remained quiet for the first two minutes. Then came boos and catcalls from the gallery, soon after from the lower floors. Neighbors began to hit each other over the head with fists, canes or whatever came to hand. Soon this anger was concentrated against the dancers, and then, more particularly, against the orchestra, the direct perpetrator of the musical crime. Everything available was tossed in our direction, but we continued to play on. The end of the performance was greeted by the arrival of gendarmes. Stravinsky had disappeared through a window backstage, to wander disconsolately along the streets of Paris."

When the Rite was first performed in Boston, in 1924, the reaction was not so noisy, but the Boston Herald printed the following poem:

Who wrote this fiendish "Rite of Spring"?  
What right had he to write the thing?  
Against our helpless ears to fling  
Its crash, clash, cling, clang, bing, bang, bing?

What The Rite of Spring accomplished was the release of rhythm from meter - that is to say, from a regularly repetitive pulse. With its time signatures often changing in every measure, it pounded to pieces the "tyranny of the bar line" against which composers had long protested but which, hitherto, no one had tackled head-on.

The work falls into two part, or acts. In the first the members of a prehistoric tribe assemble in an open field in the daytime to indulge in sports and games. The second act takes place at night inside a circle of rough-hewn monoliths, by the light of flickering fires; it works up to the culminating sacrifice of Stravinsky's original vision through a series of ritual dances.

David Whitwell, who made the brilliant transcription for winds of The Rite of Spring, is professor of music and conductor of bands at California State University. He is an internationally recognized authority on the history of bands and wind music, and is a past president of the College Band Directors National Association.

Program notes compiled by Stephen Chenette



## UNIVERSITY OF TORONTO WIND SYMPHONY PERSONNEL 1983

### Flute

Christene Feierabend, Oshawa  
Michelle Frensch, Grimsby  
\*David Gerry, Hamilton  
Jeanette Hirasawa, Hamilton  
Liza Lorenzino, Swift Current,  
Saskatchewan  
\*Nancy Reicken, W. Vancouver  
James Selkirk, Toronto  
Carol Stebbings, Barrie  
Suzanne Takahashi, Silver  
Springs, Maryland  
\*also piccolo

### Oboe

Scott Duffus, Kenora  
Genevieve Graham, Toronto  
Shelley Weaver, Toronto

### English Horn

Scott Duffus, Kenora  
Genevieve Graham, Toronto

### E flat Clarinet

Frank Boccitto, Toronto

### B flat Clarinet

Martin Arnold, Toronto  
Katherine Carleton,  
Peterborough  
Richard Hornsby, Toronto  
Julia Innes, Milton  
Wilf Kauffman, Scarborough  
Jeff Reilly, Toronto  
Don Ross, Edmonton  
Brian Simpson, Winnipeg  
Wayne Toivonen, Thunder Bay  
Scott Whittington, Midland

### Bass Clarinet

Marc Becker, Toronto  
Greg James, Toronto

### Eb Contra Bass Clarinet

Frances Cohen, Toronto

### Bassoon

Wendy Rose, Peterborough  
Alan Stauss, Alexandria, Va.  
Carol Ann Turton, Alexandria, Ont.

### Alto Saxophone

Brian Crone, Toronto  
Wendy Rothwell, Toronto

### Tenor Saxophone

Mark Tooker, Brockville

### Baritone Saxophone

Bernardo Padron, Ottawa

### Trumpet

Doug Court, Toronto  
Valerie Cowie, Toronto  
Jim Gardiner, Sault St. Marie  
Mary Evered, Rexdale  
Jonathan Freeman-Atwood, Surrey, U.K.  
Mary Jay, Bedford, N.S.  
Keith Mayo, Montréal  
Anita McAlister, Campbellville  
Craig Penrose, Seattle, Wa.  
Gordon Shephard, Scarborough  
Bill Thomas, Toronto  
Geoff Thompson, Stratford  
Jens VanVliet, Toronto  
Stephen Warkentin, Bellville

## UNIVERSITY OF TORONTO WIND SYMPHONY PERSONNEL 1983

### French Horn

Anne Bonnycastle, Toronto  
Deborah Dodds, Toronto  
Susan Freeman, Didsbury, Alta  
Margaret Howard, Calgary  
Mike Ibsen, London  
Tacey Kobayashi, Kitchener  
Geoff Leader, W. Vancouver  
Mary Lee, Toronto  
Alyson McCauley, Scarborough  
Janet Parker, Toronto  
Jamie Sommerville, Toronto  
Neil Spaulding, Toronto  
Eleanor Stubley, Mississauga

### Trombone

Steve Armstrong, Oshawa  
Tim Cunningham, Toronto  
Greg Farruggia, Toronto  
Bob Houghton, Thornhill  
Kathryn MacIntosh, Fredericton N.B.  
Ken Read, Kirkland Lake  
Kevin Sharp, Toronto  
John Wilson, Toronto

### Euphonium

Susan Dustan, Bowmanville  
Kevin Sharp, Toronto  
John Wilson, Toronto  
Roman Yasinsky, Toronto

### Tuba

Bruce Alcock, Mt. Pearl, NFLD  
Ian MacIntosh, Toronto  
Paul Sylvester, Toronto

### Violoncello

Mark Chambers, Toronto  
Anthony Christie, Toronto  
Trish O'Reilly, Toronto  
Claire Pottinger, Ottawa

### String Bass

Dan Brennan, Toronto  
Cong-Yin Zhou, Shanghai,  
P.R. China

### Percussion

Michael Bakan, Bella Coola B.C.  
Michael coté, Guelph  
Tevor Tureski, Regina  
David Bradshaw, Toronto  
Mark Duggan, Halifax

### Manager/Librarian

Alyson McCauley

NEXT EVENT: University of Toronto Symphony Orchestra  
January 29, Saturday at 8 p.m. MacMillan Theatre

NEXT WIND SYMPHONY CONCERT:  
March 20, Sunday at 3 p.m. MacMillan Theatre